



PLATFORM FOUNDATION

Generation Y

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10 - 28 JUNE 2019

AIMÉE PARROTT • ALICE BROWNE • ANTHONY BANKS • ANTOINE LANGENIEUX-VILLARD • BEA BONAFINI
• BRUCE INGRAM • CATHERINE PARSONAGE • DANIEL DAVIES • DANNY AUGUSTINE • DECLAN JENKINS •
DICKON DRURY • ELIZA HOPEWELL • FRANCE-LISE MCGURN • GINA SODEN • HANNAH LEES • HANNAH
QUINLAN & ROSIE HASTINGS • HENRY HUSSEY • LAUREN KEELEY • LEWIS HAMMOND • MARIE JACOTEY
• MATT AGER • MAX WADE • MAY HANDS • REBECCA ACKROYD • SARAH MAPLE • SCARLETT BOWMAN •
SEBASTIAN JEFFORD • TOM POPE • VIVIEN ZHANG • YONATAN VINITSKY

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AN INTRODUCTION

Platform Foundation is a non-profit organisation dedicated to promoting the practice of emerging artists in the UK. We support talented individuals through an annual programme of curated exhibitions, mentoring workshops and public talks.

The artists we identify as “emerging” are at an early and critical stage of their career. The term does not imply an age limit but is applied to artists who are still forging their career and may be on the rise, be they young practitioners or artists who have not received critical or commercial recognition to date.

Our exhibiting platform aims to make artists’ work accessible to the wider public from our base in Mayfair, the historical heart of London’s art scene. Visitors can not only discover new talents but also buy the artworks on display. Each purchase will support our community objectives, as the proceeds are used to pay the artists’ costs, reinvest in the public programme and be shared with worthy charities that also support artists, as well as advance the creative education of the youngest and most vulnerable in our society.

Forward

BY KATE BRYAN

The Soho House Art Collection numbers over 5000 artworks on display permanently across our sites in 8 countries, making it one of the largest and most respected collections of its kind. We pride ourselves on the relationships we have developed with artists, at both emerging and museum level. We are often asked by members if they can buy the work they see. Since our collection is non-commercial and permanent (not to say much cherished!) I am delighted to have been able to create an alternative avenue for collecting some of the brightest young stars.

They are carefully assembled here in *Generation Y*, the first exhibition at Platform Foundation. The selling exhibition shows a diverse range of mediums and approaches but one thing that unites these artists is that they are all undeniably bold and exciting new talent. They all have work in at least one Soho House site and we will continue to support and acquire their work for many years to come. I have wonderful visions of seeing them in museums in the not too distant future, something they deserve. It’s no easy thing to be a young artist in London at the moment and I am so thrilled that Platform Foundation exists as a vehicle to select, support, promote and sell work with the added benefit of being a not for profit space.

I hope you enjoy getting to know these artists and their work. *Generation Y* is a valuable snapshot into London’s young art scene in 2019, and possibly will one day serve as a nice reminder of how some of the most established contemporary artists of the future started out. Let’s support them on their journey.

*Kate Bryan, Head of Collections for Soho House and Co. globally
Confirmed Art Addict and Arts Broadcaster*

Aimée Parrott
Alice Browne
Anthony Banks
Antoine Langenieux-Villard
Bea Bonafini
Bruce Ingram
Catherine Parsonage
Daniel Davies
Danny Augustine
Declan Jenkins
Dickon Drury
Eliza Hopewell
France-Lise McGurn
Gina Soden
Hannah Lees
Hannah Quinlan & Rosie Hastings
Henry Hussey
Lauren Keeley
Lewis Hammond
Marie Jacotey
Matt Ager
Max Wade
May Hands
Rebecca Ackroyd
Sarah Maple
Scarlett Bowman
Sebastian Jefford
Tom Pope
Vivien Zhang
Yonatan Vinitzky

AIMÉE PARROTT

Aimée Parrott's practice has traditionally played with pictorial depth by building up veil-like layers of pigmentation through a complex process of dying, screen-printing, painting and stitching. Her complex and delicate approach to making barely informs us of her processes. Referencing the body and its functions, nature and its cycles, her non figurative works often nod to the artists interest in organic processes and interconnected organisms. In her most recent work, Parrott has also been incorporating sculptural elements in order to explore painting as both image and object, and the notions of internal and external space, skin and connectivity.

Aimée Parrott (b. 1987) received a postgraduate diploma from the Royal Academy Schools, London, in 2014 and a BA in Fine Art from the University College Falmouth in 2009. Her work has recently been shown at: Pippy Houldsworth Gallery, London (2018); Royal Academy of Arts, London (2017); and Breese Little, London (2016). She has completed residencies with the Artists League of New York and Angelika Studios, and she was the recipient of the Archie Sherman Scholarship, the Ford Award, and the Denton Art Prize.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *William Blake.*

Which work of art you wished you owned? *One of Helen Chadwick's 'Viral Landscapes'.*

What is the most indispensable item in your studio? *A staple remover (my works are taken on and off the stretcher bars multiple times as I make them).*

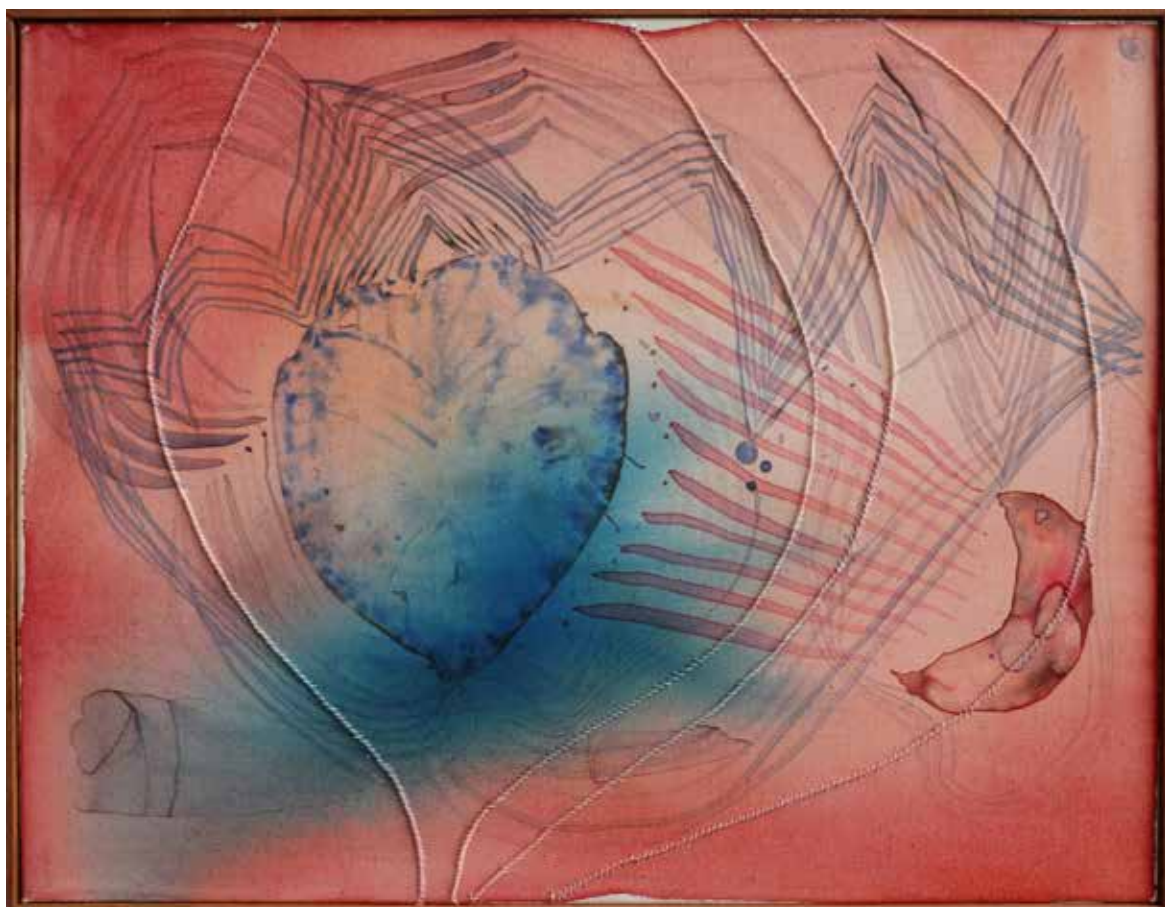
Describe your studio in three words: *Messy, light, overpriced.*

Do you collect anything? *Shells.*

What kind of music do you listen to while you work? *None.*



PUNCTURE, 2018
FABRIC DYE, INK, FELT, THREAD,
MONOTYPE, BATIK ON CANVAS
60 X 110 CM
£3,500



SALEP, 2019
 WATERCOLOUR MONOTYPE, ACRYLIC,
 THREAD ON CALICO, HARWOOD
 35 X 46 CM
£2,500

WHITECAP, 2019
 WATERCOLOUR MONOTYPE, ACRYLIC,
 THREAD ON CALICO, HARWOOD
 43 X 40 CM
£2,500



Alice Browne

Alice Browne's practice is predominantly painting-based but expands also into installation, drawing and sculpture. Her works describe imaginative spaces occupied by floating objects, often charged with latent symbolism, which play with the rules of gravity and perspective. Underlying Browne's research is the notion that physical experiences take place alongside a network of secondary and imaginative sources, resulting in an intoxicating, partly fictional, reality. Creating her works over a long period of time without a planned outcome, she captures the physical location of their production as well as

the reflecting thoughts and influences gained over the time of their creation.

Alice Browne (b. 1986) completed her MA in Fine Art Painting at the Royal College of Art, London, in 2016 and her BA in Fine Art Painting at Wimbledon College of Art, London, in 2009. Selected recent solo and group exhibitions have taken place at: Tintype Gallery, London (2019); Flatland Gallery, Amsterdam (2019); and Limoncello, London (2016). Residencies and awards: New Contemporaries Studio Bursary with Hospitalfield, 2017, and Bursary with Bow Arts Trust.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *I've not met them yet.*

Which work of art you wished you owned?

Something vast like a Richard Serra sculpture or one of Phyllida Barlow's installations. Though a Philip Guston drawing would be more realistic for my small London flat.

What is the most indispensable item in your studio? *My table. Like the kitchen at a party, everything revolves around it.*

Describe your studio in three words: *Practical, changeable, odd.*

Do you collect anything? *Paint brushes. Oh, and I have a good collection of teabags and OS maps.*

What kind of music do you listen to while you work? *Often heavy ambient stuff like Mogwai or Explosions in the Sky. Or the Flaming Lips and Metronomy if I want a dance.*



OBSTACLE NO. 8, 2017
ACRYLIC AND OIL ON LINEN
52 X 45 CM
£2,500

OBSTACLE NO. 9, 2018
ACRYLIC AND OIL ON CANVAS
50 X 45 CM
£2,500

ANTHONY BANKS

Anthony Banks is a painter whose work lies between the abstract and figurative language. His style is characterised by brushstrokes made consciously raw and informal, with a simplicity reminiscent of naïve painting as much as more expressionist styles. Looking at the 20th century British painters and often drawing inspiration from the landscape around him, Banks has defined a new language to engage with this traditional genre by the use of innovative colour palettes as well as unusual geometric formal devices. Layers of paint invite the viewer to explore and uncover the shards of images buried within the surface of the canvas as ‘frames

within frames’ elements suggest that we are looking at a painting within a painting.

Anthony Banks (b. 1988) studied at the University of Brighton (BA Hons) and completed his MA in Painting at The Royal College of Art, London, in 2016. During his MA he was student prize winner of The Marmite Prize for Painting and has recently been awarded a residency at Bon Volks Art Studio in Margate, UK. Recent selected exhibitions were held at: Kris Day, London (2017); Mernier Gallery, London (2017); and The Dyson Gallery, London (2016).

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Ivon Hitchens’ particular blend of British modernity really makes me want to get in the studio and paint - there is no bigger complement to a painting than that. His house was bombed in the Second World War and then he lived and painted out of a caravan in Sussex for most of his life, which I think sums up the romance, loss and melancholy of his work.*

Which work of art you wished you owned? *I think a Matisse - I can’t choose between “The Goldfish” and “The Red Studio”. I’ll take either.*

What is the most indispensable item in your studio? *The cafetiere, caffeine is key to a productive day in the studio.*

Describe your studio in three words: *Disorganised, bright, chaotic.*

Do you collect anything? *Currently ceramics, bonsai trees, friends’ artworks and mid-century coffee tables are my main vices.*

What kind of music do you listen to while you work? *I always put the radio on straight away, I like peripheral noise around me. Cricket commentary is a perfect mix of conversational and entertaining but not distracting, plus it goes on for days. Otherwise Radio 6 Music is a safe bet - I often have both playing over the top of each other which works surprisingly well.*



JAPANESE LANDSCAPE, 2015-19
OIL ON WAX ON LINEN
40 X 45 X 3 CM
£1,400



STATUE, 2012-19
OIL ON WAX ON CANVAS
45 X 35 X 3 CM
£1,300

ANTOINE LANGENIEUX-VILLARD

Antoine Langenieux-Villard's practice undertakes a constant investigation of the subject of painting. Through a number of series he explores the technique of collage, as a tool of construction, to stress the importance of the surface as a place to build.

By adding and discarding materials on the painting, Langenieux-Villard attempts to remove the trace of his hand from the making. The studio space is influential in generating the work as the artist gathers residues of previous paintings and found elements, and then assembles them through rivets, nails, sewing and other techniques of layering.

Looking to question the nature of the pictorial plane Langenieux-Villard often uses

transparency in order to reveal and disrupt the support. The surface operates as a discontinuous chronology allowing the viewer to reassess the temporality and materiality that constitutes the work. The outcome behaves as a map of activity that lets one dissect the object of painting itself.

Antoine Langenieux-Villard (b. 1991) completed a BA in Fine Art at Central Saint Martins, London, in 2017. His work has recently been shown at: Arthouse1, London (2019); the Koppel Project Hive, London (2018); and Griffin Gallery, London (2017). He was recipient of the Kate Barton Award for Painting (2017), the Queen Scholarship Award (2016) and Phoebe Llewellyn Smith Award (2016).

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *It goes from Henri Matisse to Robert Ryman.*

Which work of art you wished you owned? *The last painting of Nicolas de Staël, "Le Concert" (1955).*

What is the most indispensable item in your studio? *A bucket of water.*

Describe your studio in three words: *A countryside barn.*

Do you collect anything? *I have boxes full of the residues of my work and off-cuts.*

What kind of music do you listen to while you work? *Loud music. I obsessively listen to one album for weeks then I change.*



CLOUÉE TENSION
(SOUS LE SOLEIL EXACTEMENT), 2019
ACRYLIC, SPRAY PAINT, NAILS, CALICO
AND WOOD ON PANEL
47.5 X 38.5 CM
£800



CLOUÉE TENSION (PKGCOV), 2019
ACRYLIC, SPRAY PAINT, NAILS, CALICO
AND WOOD ON PANEL
47.5 X 38.5 CM
£800

BEA BONAFINI

Bea Bonafini works across painting, drawing, sculpture, ceramics, textiles and installations. Her interdisciplinary practice is often textile-based and socially engaged; inspired by confrontation in human relationships, ritual processes and notions of the sensual and the visceral.

With her fabric works in particular she explores the flexibility of formal possibilities that comes by replacing paint with fabric. Testing the notion of comfort, her installations and performances operate on the boundary between functionality and the aesthetic.

Bea continues to develop in her practice an inlay technique, using carpet, following a horizontal process of continuous and obsessive slicing and splicing. She repeats the fragmentation

to complicate the image, so that it appears in syncopated forms, to slow down the viewer's reading of the work.

Bea Bonafini (b.1990) is an Italian, London-based artist with an MA in Painting from the Royal College of Art, London (2016) and a BA in Fine Art from the Slade School of Fine Art, London (2014). Recent solo and two-person shows were held at: Bosse and Baum, London (2019); Renata Fabbri, Milan (2018); Zabludowicz Collection, London (2017). Residencies include Platform Southwark Studio Residency (2018), FiBRA Colombia (2018), Fieldworks Studio Residency (2017), Villa Lena (2016) and The Beekeepers Residency (2015).



HIM (LO SPOSO), 2019
PASTEL ON PAPER
48 X 38.5 CM
£1,070

BRUCE INGRAM

Bruce Ingram works primarily in the collage technique with which he creates works shifting from flat to three-dimensional. His dynamic and gestural materials-led practice takes form in works on paper, sculpture and painting.

Paper sits at the centre of his practice for its versatility but also ephemeral and fragile nature. From this starting point he combines layers of meaning in sculptural and assembled works, where found objects such as clothing, off cuts of wood, and sawdust, are combined with more traditional art materials such as paint, spray paint, and plaster. Printed images acquire new meaning while tactile materials remind us of our everyday experiences, providing the viewer with an

ever-changing sense of reinvention. Through the process of 'play' materials are assembled and morphed together. Ingram chooses to physically edit his works by collapsing and joining works together, producing outcomes that are a manifestation of starting points and compositions.

Bruce Ingram (b. 1981) graduated from the Royal College of Art, London, in 2008. His work has recently been exhibited at: New Art Projects, London (2019); No Format Gallery, London (2018); Bell House, London (2018). He was shortlisted for the Jerwood Drawing Prize (2016) and was a finalist in the Dazed/Converse Emerging Artist Award (2011).

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Van Gogh.*

Which work of art you wished you owned? *"Two Dancers" (1938) a pinned paper cut by Henri Matisse.*

What is the most indispensable item in your studio? *Staple gun for instant attachment.*

Describe your studio in three words: *Topsy-Turvy, chaos, magic.*

Do you collect anything? *Yes! I am a gatherer of stuff. I am constantly collecting things to utilise in my work, often I find discarded objects in the street on my way to the studio in Deptford. I have also recently started to recycle my own clothing in the surfaces of my paintings. All this gathered stuff kicks around the studio floor for a while until it finds a purpose or 'place' in an artwork.*

What kind of music do you listen to while you work? *I am partial to an audio book and love a good epic - a Dickens novel will always get me through a rainy afternoon in the studio. Musically my go to artists reflect my creative mood but PJ Harvey, Neil Young and Mazzy Star always remain on heavy rotation. Also lots of 70's disco for those high energy studio days!*



ON FRIENDLY STREET, 2019
TEXTILES, HOUSEHOLD PAINTS, ACRYLIC AND SPRAY
PAINT, SILICONE SEALANT, CARDBOARD, COLOURED SAND
AND STUDIO DEBRIS ON WOODEN PAINTING SUPPORT
51 X 40 CM
£1,500



AROUND IN BLUE, 2019
 TEXTILES, HOUSEHOLD PAINTS, ACRYLIC PAINT AND SPRAY PAINT,
 SILICONE SEALANT, GLITTER, OIL PASTEL ON WOODEN PAINTING
 SUPPORT MOUNTED IN ARTIST MADE FRAME
 63.5 X 45.5 CM
£1,800

YARD PAINTINGS, 2019
 TEXTILES, HOUSEHOLD PAINTS, ACRYLIC PAINT AND SPRAY PAINT,
 SILICONE SEALANT, GLITTER, COLOURED SAND, OIL PASTEL ON
 WOODEN PAINTING SUPPORT MOUNTED IN ARTIST MADE FRAME
 63.5 X 45.5 CM
£2,000

CATHERINE PARSONAGE

Catherine Parsonage's practice incorporates painting, performance and poetry. Her work combines personal experience with a wide range of literary references including fiction, mythology, and poetry; the resulting work explores emotional and identity-based states caught on the boundary between the imagined and the real.

Catherine Parsonage (b. 1989) received her MA from the Royal College of Art, London, in 2013 after studying Fine Arts at the

Manchester Metropolitan University in 2011. Recent solo exhibitions were held at: Clima, Milan (2019); Bosse and Baum, London (2018); House of Egorn, Berlin (2016). In 2016 she was awarded the Sainsbury Scholarship in Painting and Sculpture from the British School in Rome, and she is currently in residence at Castro Projects, Rome. She has been included in prestigious awards such as the Bloomberg New Contemporaries, Catlin Prize and BP Portrait Award.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Philip Guston.*

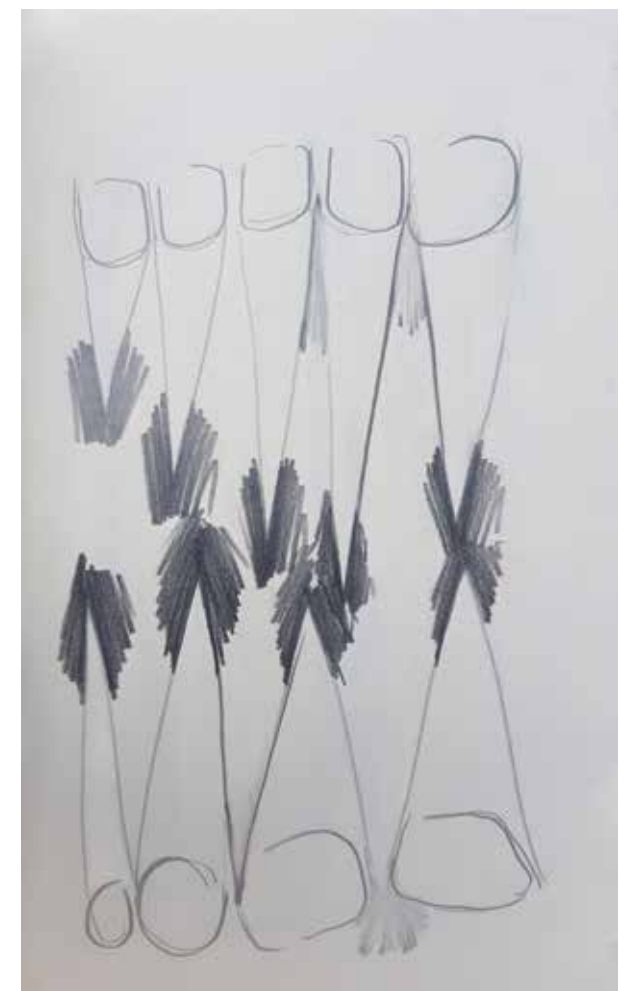
Which work of art you wished you owned? *One of the recent Jana Euler paintings from her show 'Great White Fear' at Galerie Neu.*

What is the most indispensable item in your studio? *Probably my kettle, I get sent Yorkshire tea bags to Italy.*

Describe your studio in three words: *Perfectly Organised Chaos.*

Do you collect anything? *Not really, toys for my cat that he's too lazy to play with.*

What kind of music do you listen to while you work? *I mainly listen to podcasts in the studio, the New Yorker Fiction & Poetry podcast when I want to use my brain, true crime when I don't.*



UNTITLED, 2018
COLOURED PENCIL ON PAPER
21 X 13 CM
£800

UNTITLED, 2018
GRAPHITE ON PAPER
21 X 13 CM
£800

DANIEL DAVIES

Daniel Davies' autobiographical paintings are arrived at through a process of translating information gathered from domestic environments into digital information, and then placing the mediated imagery back into analogue space through the act of painting and printmaking.

Taking his source material from his childhood and the everyday textures and shapes that surrounded him whilst growing up - including patterned clothing, woodchip wallpaper, children's building blocks, and interior domestic architecture - Davies is interested in how the deliberate flaws inherent in his

processes result in undefined, poor quality images that when scaled, repeated, cropped and overlaid, create a more subtle, complex and transient imagery that represents the unstructured and atemporal nature of memory and personal history.

Daniel Davies (b. 1992) studied Fine Art at Northumbria University, Newcastle (2015) and is currently studying at The Royal Academy, London. His work was recently exhibited at Sunday-S Gallery, Copenhagen (2018); Galleria Acappella, Naples (2017); Limoncello, London (2016).

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *All artists working today. It's tough.*

Which work of art you wished you owned? *"The Courtship" by Gertrude Abercrombie.*

What is the most indispensable item in your studio? *The coffee machine or the chair. I can't quite decide.*

Describe your studio in three words: *An organised mess.*

Do you collect anything? *Bills.*

What kind of music do you listen to while you work? *Something repetitive, 'Passionfruit' by Drake is a solid example.*



EMPTY ROOM, 2019
IMAGE TRANSFER, PHOTOCOPY, EMULSION
AND ACRYLIC ON CANVAS
29.7 X 21 CM
£1,100



THE BUNGALOW, 2019
IMAGE TRANSFER, PHOTOCOPY,
AND ACRYLIC ON CANVAS
29.7 X 21 CM
£1,100

DANNY AUGUSTINE

Danny Augustine's print work deals predominantly with ideas of identity and gender, addressing how these themes are portrayed in today's society in relation to male, female, transgender or homosexual individuals.

He often plays with the viewer's perception of a work's narrative, simultaneously balancing ideas of hope, power and carnal vice.

His practice also explores the representation of love and family: potential feelings and failed relationships that can often be

distorted under the labels and restrictions of gender politics.

Danny Augustine (b. 1986) studied Fine Art at the University of East London (2012), and completed his MA in Printmaking at the Royal College of Art, London, in 2014. Recent selected exhibitions were held at Jealous Gallery, London (2016, 2015). In 2017 he has participated to the Molten Capital residency in Santiago, Chile.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Tim Mara. He was a British screen printer who was making work in the late Sixties till his tragic death in 1997. I saw his work when I was 20 and it made me want to make screenprints of my own.*

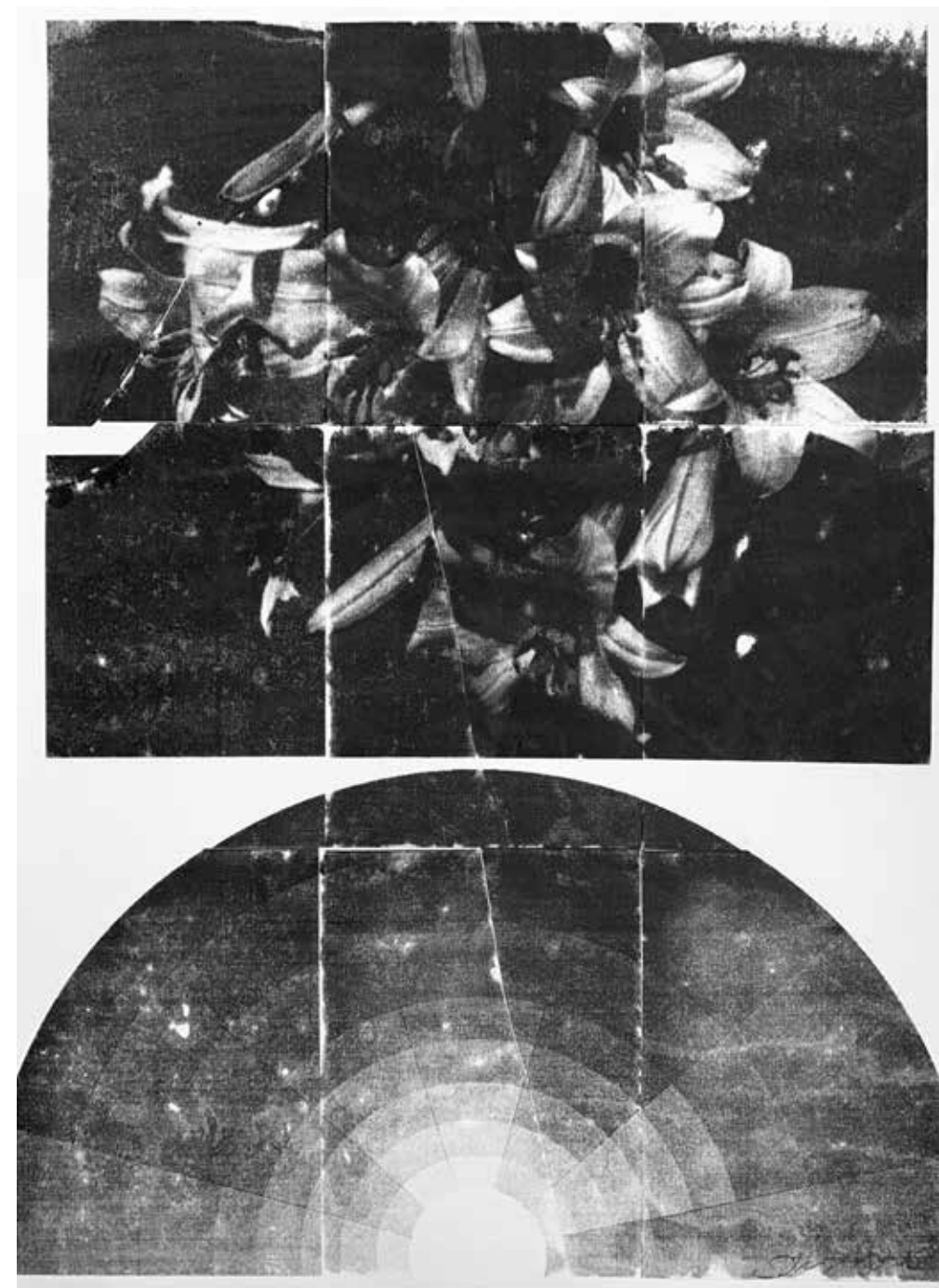
Which work of art you wished you owned? *I wish I owned a small Eduardo Paolozzi plaster sculpture. A friend of mine has one and it makes me sad that I don't.*

What is the most indispensable item in your studio? *I don't have one main studio, I work from home and other print studios around London. I have a tiny laser printer that I absolutely love and take it around with me to wherever I'm working that day.*

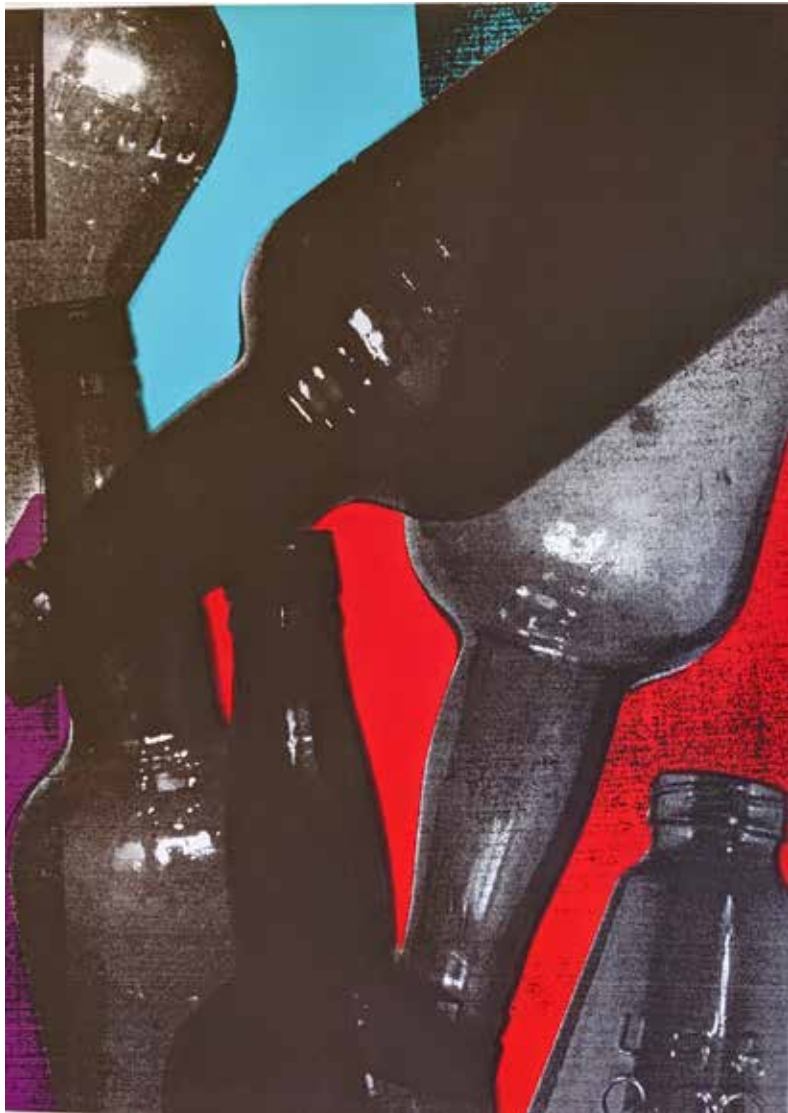
Describe your studio in three words: *I prefer being able to make work wherever I am. I'm working on transfer prints at the moment because I can make large scale prints without huge print beds or equipment. So my words would be: 'Wherever whenever'.*

Do you collect anything? *I have never collected anything. I'm not the same person long enough to build a collection of anything.*

What kind of music do you listen to while you work? *I listen to a lot of music when I'm making work, it literally depends on what I imagine the piece would be doing in the world once I've finished it. The music definitely fuels how the works being made and what it looks like by the end of it.*



WATER LILIES AND COLOUR WHEEL, 2019
PHOTOCOPY TRANSFER ON 300 GSM SOMERSET PAPER
76 X 56 CM
£560



ROLLING BOTTLES, 2019
 COMPOSITE SCREENPRINT
 139.8 X 100.6 CM
 (EACH 69.9 X 50.3 CM)
£2,900



DECLAN JENKINS

Declan Jenkins produces woodcut prints, paintings and drawings defined by an organic, sculptural use of line married to planes of flat bright colour. The creation and development of imagery lies at the heart of his practice. Patterns and forms that suggest archaic, neolithic art sit alongside more futuristic elements that resemble circuitry, space travel or the dreams of machine elves. Through his cerebral sensibility he creates in his work a new fictional mythology characterised by a haptic, handmade and rhythmic language. His style is inspired by, among others, the work of German expressionists, the minimalist movement, and the aesthetics of Aboriginal and African geometric patterns. Over the last few years, he has made

work across a variety of media including performance, video, installation, and sculpture.

Declan Jenkins (b. 1984) completed his postgraduate diploma in Fine Art at the Royal Academy Schools, London, in 2015 having previously studied at Wimbledon College of Art. He recently had a solo show at Sims Reed Gallery, London (2017). His work has been featured in the XL Catlin Art Guide 2016, Flaunt Magazine (issue 145), Financial Times Collecting: London Art Week 2017 and the Royal Academy of Arts Magazine (Summer issue, 2017).

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Joseph Beuys.*

Which work of art you wished you owned? *Emil Nolde's 1912 woodcut, "Prophet".*

What is the most indispensable item in your studio? *My two 'Faithful' G clamps.*

Describe your studio in three words: *Like a chapel.*

Do you collect anything? *I'm a magpie, and my wife is the same. Trinkets really: horns, croquet balls, trilobites, shells, seedpods. Oh and we have a few antique door wedges. There is one with a dancing bear on it.*

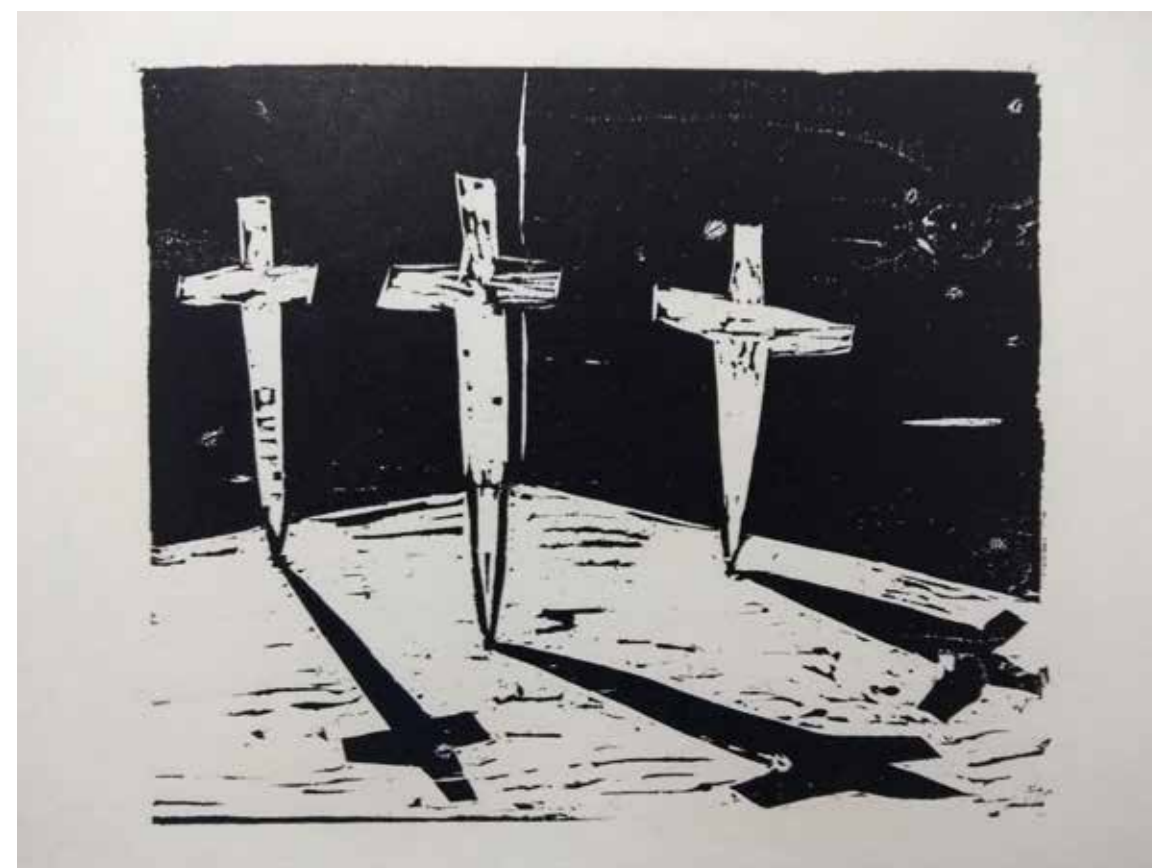
What kind of music do you listen to while you work? *Anything really. At the moment LCD Soundsystem.*



BERET IDENTITY, 2019
ACRYLIC ON CANVAS
59 X 42 CM
£750



THE MISSIONARY, 2019
WOODCUT ON 85GSM HOSHO PAPER
25 X 35 CM | EDITION OF 15
£240



L'ATTENTE, 2019
WOODCUT ON 85GSM HOSHO PAPER
25 X 35 CM | EDITION OF 15
£240

DICKON DRURY

Oscillating between fiction and illusion, Dickon Drury's images embrace the uncanny as a vehicle for investigating the practice of painting. Best known for his large-scale oil paintings, Drury also makes prints, pastel drawings and watercolours. Fluid lines and vibrant fields of colour play a key role in the construction of his images, which include recurring liminal motifs of shadow, reflection, and refraction. The world he creates is an off-kilter echo of our own. Perspectives are bent while picture planes are flattened and littered with visual puns and nods to art history in the form of postcards or posters. Drury's recent work employs a saturated palette to depict unpopulated interior spaces. Traditional still-life tropes sit alongside imagined artworks, often in a state

of production, as if an unseen maker has stepped out of frame. Everyday objects such as an applecore, cigarette butt, or pair of scissors transcend their traditional semiotic associations and gesture toward the likes of René Magritte, Philip Guston or Henri Matisse, while the depiction of artists' tools, like canvas pliers, sketchbooks or pencils, implies the paintings possess a self-awareness of their own making.

Dickon Drury (b. 1986) completed a BFA in Fine Art Painting at Falmouth College of Art before graduating from his MFA in Painting at The Slade School of Fine Art, London, in 2016. Recent solo shows were held at: Galleri Opdahl, Stavanger (2018); Frutta, Rome (2017); and Koppe Astner, Glasgow (2016).

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Right now, it's Nicole Eisenman.*

Which work of art you wished you owned? *The first thing that comes to mind is the Christopher Wood self-portrait at Kettle's Yard.*

What is the most indispensable item in your studio? *Paint.*

Describe your studio in three words: *Really good light.*

Do you collect anything? *Studio pottery, art by my friends and records.*

What kind of music do you listen to while you work? *All sorts. At the moment it's grungey female artists: Camp Cope, Hop Along, Big Thief, Girlpool, Chastity Belt etc.*



ASCENSION, 2018
OIL ON HERRINGBONE LINEN
56.5 X 46.2 CM
£4,000



DANCING IN THE DARK, 2018
OIL ON HERRINGBONE LINEN
56.5 X 46.2 CM
£4,000

ELIZA HOPEWELL

Eliza Hopewell is an artist working primarily with ceramics, painting on plates to create whimsical and witty artworks. At the core of her practice is an unapologetic representation of women: often naked, hairy, and riotously enjoying themselves. Her colourful and subversive plates reverse the traditional imagery associated with the medium as plates painting became popular amongst women in the late 19th century for its unassuming nature and domesticity. Through her sardonic illustration she explores

notions of identity, gender politics, feminism, and consumerism. Eliza cites as her main influence the joyous work of Henri Matisse, whose own practice often features nude females in domestic settings.

Eliza Hopewell (b.1994) holds a BA in Painting & Printmaking from The Glasgow School of Art (2016). Her work was recently on display at: AWOMANfest, London (2018); and East Of Elsewhere Gallery, Berlin (2018).



LEGS, 2019
CYANOTYPE PRINTED FABRIC
ON FOUND CHAIR
101 X 50 X 50 CM
£750



JANUARY, 2019
PAINTED PORCELAIN PLATE
25.4 CM DIAMETER
£600

SLEEPOVER, 2019
PAINTED PORCELAIN PLATE
25.4 CM DIAMETER
£600

AUGUST, 2019
PAINTED PORCELAIN PLATE
25.4 CM DIAMETER
£600

FRANCE-LISE MCGURN

France-Lise McGurn's vibrant figurative paintings and drawings grow out of her personal archive of collected imagery found in film, art, advertising and television. She often works directly onto walls and floors as her sensual imagery spills out of the confines of the canvas.

Her work depicts the contours of sensuous and layered figures, which relate to one another but don't ascribe to a particular narrative and instead are representative of a transient moment. Despite her use of a soft colour palette, there is often a sexual tension between the figures that is not explicitly prescribed.

McGurn explores, by use of a diverse range of materials and historical contexts, a broad

spectrum of interests and ideas, including the representation of women in the media, identity construction, the ephemera of social communion, juvenile delinquency and the creation of hierarchies within art.

France-Lise McGurn (b. 1983) graduated with a BA from Duncan of Jordanstone College of Art, Dundee, in 2005 and with an MA from the Royal College of Art, London in 2012. Selected exhibitions were held at: Frutta Gallery, Rome (2018); Bosse and Baum, London (2016); Werble Gallery, New York (2016). In 2016 she was invited to take part of Tate St Ives Artists' Programme and in 2018 she was commissioned a mural work for the museum's exhibition on Virginia Woolf.



18 (FROM THE 'PRIME' SERIES), 2019
JAPANESE INK ON CARTRIDGE PAPER
52 X 70 CM
£1,100

SALT, 2019
JAPANESE INK ON CARTRIDGE PAPER
39 X 30 CM
£700



GINA SODEN

Gina Soden is an artist working primarily with photography whose practice explores notions of beauty, decay, nostalgia and neglect. Her work features abandoned structures and locations such as derelict asylums, long since closed schools, fallen palaces and city power stations in various stages of decay. Every image is a product of a journey, referring both to the physical demands of gaining entry to often out of bound areas and to the passing of time which is evident in the abandoned locations. Gina's work has a distinctly painterly aesthetic

and her studied compositions hint at a hidden narrative, directing the viewer to explore the concept of time and memory.

Gina Soden (b. 1985) has recently exhibited her work at: Charlie Smith Gallery, London (2019); K35 Gallery, Moscow (2016); and Eleven Gallery, London (2015). She has won the Rise Art UK Artist of the Year and Photographer of the Year in 2018, and the Naylor Award for the National Open Art Competition in 2014.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Candida Höfer. Her work is so neat and technically amazing, it is really inspirational, and I'd love to still be doing photography when I'm in my 70's!*

Which work of art you wished you owned? *I'd love to (somehow) own "Franchise Freedom", an installation of drones setup by Studio Drift which mimics the flock of birds. I saw it at Miami Beach in 2017 and it was incredible.*

What is the most indispensable item in your studio? *Absolutely my camera and computer setup. My Nikon D850, PC and I are a great team when they eventually get together to backlog edit years worth of abandoned buildings!*

Describe your studio in three words: *Productive, intriguing and homely.*

Do you collect anything? *I collect Art Deco mirrors, pins of locations on Google Maps I can't photograph yet as mostly too busy, worries, and crafting equipment that I WILL use one day.*

What kind of music do you listen to while you work? *Depends what mood I am in, right now it's 'music for concentration' other times it's sing-along drum and bass, other times it's hip hop or indie. Quite a range of tastes!*



GRANDE ALBERGO, 2018
DIGITAL PRINT ON FINE ART BARYTA GICLEE
FRAMED IN LOW REFLECTION GLASS
123 X 88 CM | EDITION OF 10 + 2APs
£2,100



PEACOCK CASTLE ON MIRROR, 2019
 PHOTOGRAPH HAND PRINTED ONTO
 ANTIQUE MIRROR WITH ACRYLIC SEAL
 50 CM DIAMETER
£3,500

BAROQUE VILLA ON FOXED MIRROR, 2018
 PHOTOGRAPH HAND PRINTED ONTO
 ANTIQUE MIRROR WITH ACRYLIC SEAL
 22 CM DIAMETER
£1,995

HANNAH LEES

Hannah Lees' work investigates ideas of cycles, constancy and mortality; the sense that things come to an end and the potential for new beginnings. This constancy be it in religion, science, history or in organic matter, is visible in her practice through her attempts to make sense of and recognise traces of life. Through appreciating this, her work is focused towards an understanding of the essential nature of the materials she uses as well as allowing space for shifts in context in order to disrupt interpretation and allow for new meaning. Her practice encompasses painting, drawing, sculpture, installation, textiles, ceramics, internet art, performance,

writing, sound and video.

Hannah Lees (b. 1983) studied at the University of Creative Arts, Canterbury (2006), and obtained a postgraduate diploma in Fine Art from the Chelsea College of Art, London (2011).

Recent exhibitions with her works were held at: Whitstable Biennale, Kent (2018); Workbench, Milan (2016); The Sunday Painter, London (2015). In 2016 she was commissioned to create new work for the Clore Learning Studio by the Turner Contemporary and the British Museum.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Too many to mention but I have always loved Marisa & Mario Merz (I know that's two artists and a couple so I'm cheating).*

Which work of art you wished you owned? *Gary Hume's "Snowman" sculpture, totally impractical and slightly dumb but so endearing.*

What is the most indispensable item in your studio? *Laptop and mobile!*

Describe your studio in three words: *Domestic, messy, smelly.*

Do you collect anything? *Yes, I have an uncontrollable urge to keep everything from olive stones and date seeds to shells, dried leaves, stones...*

What kind of music do you listen to while you work? *Radio 4 and Radio 3. My day is dictated by 'World at One' at 1 pm and 'PM' at 5 pm.*



IMPERFECT TENSION I, 2018
ALUMINIUM FRAMED VEGETABLE DYED FUJII SILK
55 X 59 CM
£1,800

HANNAH QUINLAN & ROSIE HASTINGS

Hannah Quinlan and Rosie Hastings are an artistic duo whose practice includes drawing, CGI animation, video installation, archival, text, and audio work. Their projects range from meticulous drawings showing heroic characters on the cusp of love or violence to apocalyptic landscape renders taken from moments of queer cultural history. They critically examine the politics, histories, and aesthetics of queer spaces, shining a light on a complex terrain in which questions of class, nationalism, gentrification, and patriarchy often collide, particularly in the shadow of Brexit.

Hannah Quinlan (b.1991) and Rosie Hastings (b.1991) both graduated from Goldsmith, London, in 2014. Their work is currently on display at The Whitechapel gallery, London and the Hayward gallery, London. They are preparing to show work at the Pompidou Centre as part of Move Festival and are working on a major new commission for Art Night London. Their video archive of the gay bars of major British cities – The U.K. Gaybar Directory – and related works has been acquired by The Walker Art Gallery, Liverpool and The British Council. They are represented by Arcadia Missa, London and Truth and Consequences, Geneva.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Our Peers and friends: Michelangelo, Mangenga, David Wojnarowicz, Issac Julien, Leslie Feinberg, Denzil Forrester, Juliana Huxtable, Pauline Boudry and Renate Lorenz, Wu Tsang, Catherine Opie - there are so many!*

Which work of art you wished you owned? *A collage from the "I am" series by Gaby Sahar, a Derek Jarman painting, a John Cocteau drawing, "The crucifixion" by Mantegna, "The Potato Eaters" by Van Gogh, a Paula Rego etching....*

What is the most indispensable item in your studio? *Dates, walnuts and dark chocolate.*

Describe your studio in three words: *Poor climate control on a bad day, bursting with life on a good day.*

Do you collect anything? *Since we started working together in 2014 we have been archiving photos, sound recordings, video footage, sketches and music. This collection is what we return to time and time again, it's the foundation of our practice.*

What kind of music do you listen to while you work? *Bach Cello Suites, Maria Callas, 'Cellophane' by FKA Twigs, Honey by 070, Rihanna, the audiobook 'Tales From Earthsea'.*



FUCK ME ON THE MIDDLE WALK NO. 8 AND NO.12, 2017
PENCIL ON PAPER
21 X 29.7 CM EACH
£1,800 each

HENRY HUSSEY

Henry Hussey produces emotionally raw artworks, created primarily through the paradoxically laboured and intricate medium of textiles, utilising a collage technique of embroidery, appliqué, digital printing, and silkscreening. He often uses vintage fabrics that imbue his artworks with a physical and symbolic weight, weaving history into his works. Hussey draws inspiration, particularly in his word based pieces, from historical union banners akin to those used during the British miners' strikes, for their palpable conviction and guttural impact. Whether through an expanding vocabulary of quasi-mythological symbols, or embroidered lines of text extracted from weighted performative situations, he explores both personal, national and universal identity, often in response to aggravating relationships and events. The dramatic and intense impression created by these works is heightened by a vibrant and bold palette,

which is used to both reinforce their narrative as well as underline the labour-intensive aspect of his practice. Further developments with other materials including glass, bronze, and monoprint, reveal a deeper concern with control and chaos and the place in between these two distinctive states.

Henry Hussey (b.1990) studied Textiles at Chelsea College of Art, London before completing an MA in Textiles at the Royal College of Art, London. His work has been exhibited at: Anima-Mundi, St Ives (2017), Textiel Biennale at Museum Rijswijk, Hague (2017); Art Central, Hong Kong; the Bloomberg New Contemporaries (2014); the Institute of Contemporary Art, London; and Volta NY, New York. Henry Hussey is represented by Anima-Mundi.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? Dale Adcock: his work is made with an emotional and intellectual depth that is astounding. I strive to give my work as much individuality as he does.

Which work of art you wished you owned? The head of Constantine The Great housed at the Musei Capitolini in Rome, it was part of a monumental statue. The work has a breathtaking sense of grandeur and reverence.

What is the most indispensable item in your studio? A highlighter. I am continuously writing and highlighting notes in order of imperativeness, there is pragmatic approach to my work and to do that effectively I need to be strategic and disciplined.

Describe your studio in three words: Chaos, Order, Unknown.

Do you collect anything? For someone that makes work which features found materials that is embellished with personal grievances from my life I am strangely minimalist. I try to expel any extraneous objects from my surroundings.

What kind of music do you listen to while you work? Right now I am listening to Frank Carters new album 'End of Suffering', following his work that has gone from raging-disaffected-youth-punk-frontman yet without losing the anger he is making refined and mature music.



THE NORTH, 2016
ANTIQUE LINEN NAVAL FLAG, CHIFFON
AND SCREEN-PRINTED
210 X 110 CM
£5,600



UNTITLED (BURIED II-V), 2018
OIL-BASED MONOTYPE ON PAPER
30 X 28 CM EACH
£900 each

LAUREN KEELEY

Lauren Keeley's practice encompasses multiple processes of image-making mixing the cool, computer-precise style of digital fabrication with a warm, tactile quality of hand-made processes. Her lifelike works are made up of wooden panels which are layered together to create a relief: whilst portraying two-dimensional imagery they are physically very sculptural, acting as a sort of frieze on the wall. Keeley's imagery ruminates on contemporary life - the individual within the mechanised, the co-ordinated structures we are all part of. These observations are reduced to synthesised arrangements of shape, pattern, colour and form, in a bid to reflect these pressured,

continuous systems we are all complicit in.

Lauren Keeley (b. 1986) obtained a MFA from the Slade School of Art, London, and a BFA from the Ruskin School of Drawing and Fine Art, Oxford. Her work was recently exhibited at: Galerie Derouillon, Paris (2019); Frieze Focus, London (2018); Frutta, Rome (2018, 2015); Breese|Little, London (2017); Liste, Basel (2017); Parallax Scrolling, Breese|Little, London (2017); Supplement, London (2015). Recent residencies and prizes: Chelsea Arts Trust Bursary Award (2019), Porthmeor Studios Residency and Barto dos Santos Memorial Prize (2014).

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *There are many, but the heroes I think of most are those who worked in more of a craft/applied arts way - people like Anni Albers, Bernard Leach, Shoji Hamada. I love their dedication to a process, an aesthetic, a material, a way of life.*

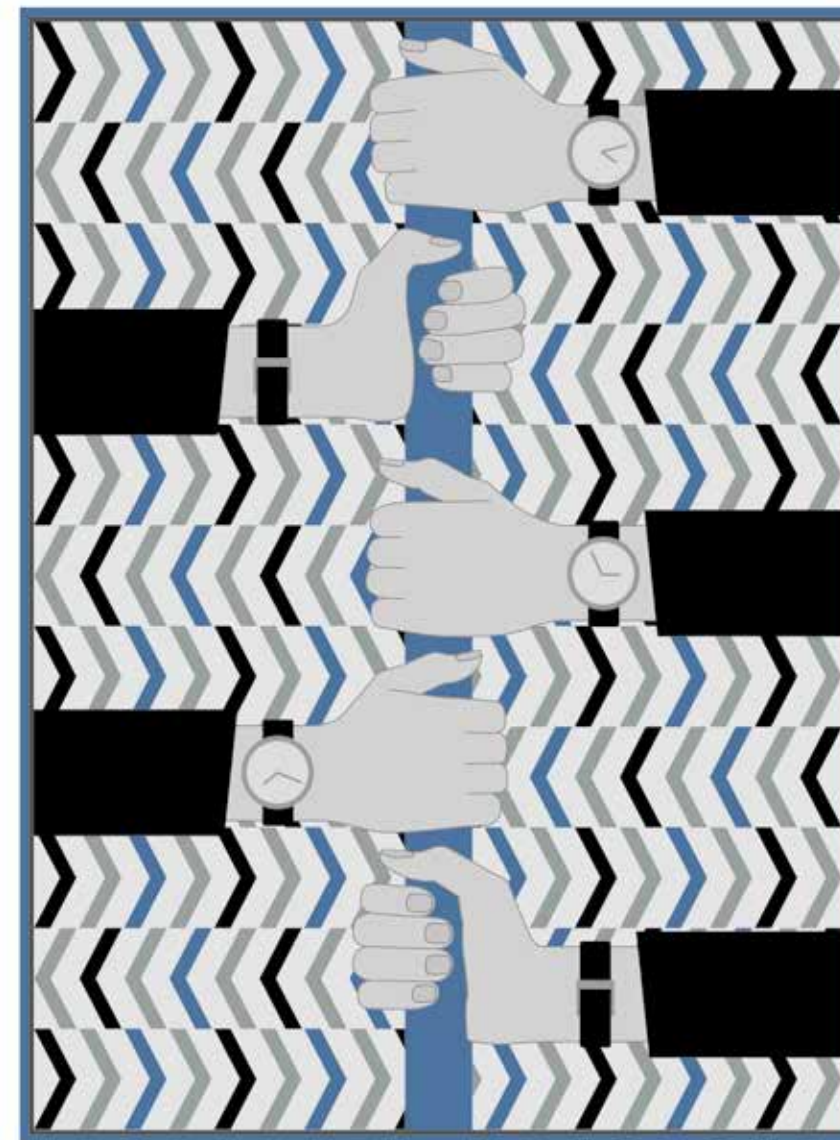
Which work of art you wished you owned? *A Picasso 'Owl plate'. I saw a small exhibition of them in France a few years ago and I think having one around would make me happy every day.*

What is the most indispensable item in your studio? *Scalpell! I do a lot of masking and cutting out.*

Describe your studio in three words: *Plant-filled, functional, tidyish.*

Do you collect anything? *I got a dog a while ago, called Shoji (after Hamada), since then I have been accidentally accumulating drawings and ceramics that look like him. They are mostly pretty kitsch but I love them.*

What kind of music do you listen to while you work? *I mostly listen to podcasts, and then always Gilles Peterson on a Saturday.*



NEXT STOP*, 2019
SCREENPRINT, LINEN, LEATHER, SPRAYED ALUMINIUM,
ON BOARD IN POWDER COATED ALUMINIUM FRAME
*IMAGE IS THE DESIGN FOR THE FINISHED WORK
65 X 48 CM
£4,000

LEWIS HAMMOND

Lewis Hammond's oil paintings present fragmentary pictures of a world that is both familiar and unknown. His works examine the idea of self, the impossibility of self-knowledge, the sorrow of violence and human vulnerability in the face of death. They can often be seen as self-portraits speaking of the artist's personal relationships and his black heritage. The figures in his paintings can be seen wondering in solitary and alienated spaces, and they frequently present animal forms that remind the viewer of Kafkaesque situations. Any sense of place and history is forcibly suspended, and the idea of personal struggle

is underlined by a bold palette but also by the thinly applied layer of paint, which exposes the artist's movement on the canvas.

Lewis Hammond (b. 1987) graduated from the Royal Academy Schools, London, in 2017. Recent exhibitions include: Arcadia Missa, London (2019); Balice Hertling, Paris (2018); Sophie Tappeiner Gallery, Vienna (2018); Condo, New York (2018). He has forthcoming shows at Antenna Space, Shanghai and Deborah Schamoni, Munich. He has won the Travel Prize and the Prize for Painting at the Royal Academy Schools, London.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? My "heroes" range from Goya to Jusepe de Ribera. From Claudia Rankine to Arthur Jafa. And then lots and lots in the middle.

Which work of art you wished you owned? I think perhaps the Bronzino "An Allegory with Venus and Cupid"... or Titian's "Flaying of Marsyas"... OR "The Mocking of Christ" by Fra Angelico.

What is the most indispensable item in your studio? My painting table.

Describe your studio in three words: My favourite place.

Do you collect anything? Not so much anymore. I used to have a large record collection, which has thinned out over the years. I'm interested in starting collecting again though - I really enjoyed the crate digging. Other than that I buy a lot of books.

What kind of music do you listen to while you work? I mostly listen to audiobooks. Music dependent on mood and studio activity I am doing. Fast and heavy punk music for laborious tasks. Softer and more contemplative music for painting.



UNTITLED (MIRROR), 2017
OIL ON CANVAS
71 X 30 CM
£3,200

MARIE JACOTEY

Marie Jacotey's work draws inspiration from the gathering of people together, the expression of emotions in their many and varied interactions and the contexts and details in which these engagements take place - be it in an architectural filed space or landscape; picking out wallpaper, furniture, clothes.

Her works, though insistently manual in their making (she creates paintings on plaster and dust sheets, pencil drawings, sewing and fabric), make use of perspectives that reference the world of cinema and slow-motion and the photographer's point and shoot, action reflective of an artist who has come of age in the smartphone world where with its prevalent verbs are zoom, scroll, tap,

drag, swipe etc.

Marie Jacotey (b. 1988) graduated with an MA in Printmaking from the Royal College of Art, London, in 2013 after completing a DNSAD in 2011 from École Nationale Supérieure des Arts Décoratifs, Paris. Recent solo exhibitions include those at: NADA Art Fair, Miami (2018); Ballon Rouge, Paris (2018); Hannah Barry Gallery, London (2017, 2015 and 2014); Francis Carrette Galerie, Brussels (2016); and Robert Blumenthal Gallery, Hamptons, NY (2015). In 2014, she was selected as one of Bloomberg New Contemporaries. Her work can be found in the collection of the Victoria & Albert Museum, London.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *My peer group, all my artist friends surviving and making work in London and all over the world are my absolute heroes and inspiration.*

Which work of art you wished you owned? *Any house by Shigeru Ban, his 'Curtain House' or his 'Naked House' would be the ultimate dream.*

What is the most indispensable item in your studio? *Chit-chats.*

Describe your studio in three words: *Friendly messy sassy.*

Do you collect anything? *Small trinkets, reminders of people and places.*

What kind of music do you listen to while you work? *I listen mostly to radio shows when working, my latest obsession is a French podcast called 'Transfert' in which one person unfolds for 40 minute a story about their life.*



LA COSA, 2018
DRY PASTEL ON JAPANESE PAPER
69 X 53.9 CM
£2,600

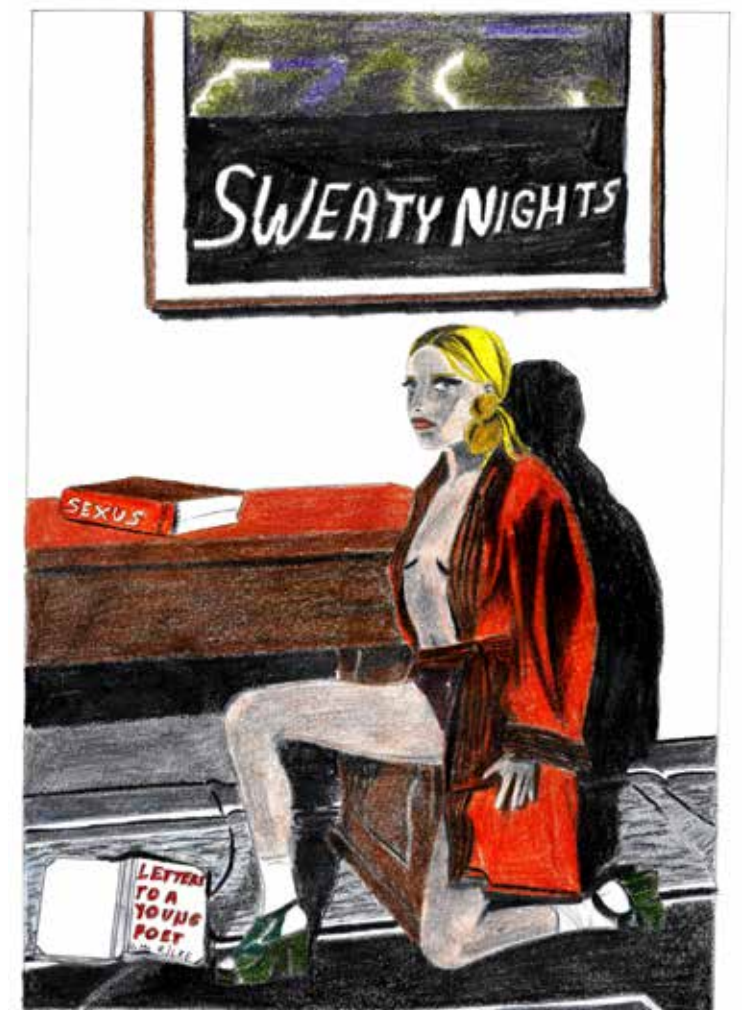


LITTLE DOGGY, 2015
COLOURED PENCIL ON PAPER
28.1 X 21 CM
£550

MY OLD LOVE, 2015
COLOURED PENCIL ON PAPER
28.1 X 21 CM
£550

WHAT YOU'RE MISSING OUT ON, 2014
COLOURED PENCIL ON PLASTER
14 X 11 X 1 CM
£850

SWEATY NIGHTS POSTER (FINAL), 2016
COLOURED PENCIL ON PAPER
24.9 X 16.2 CM
£550



MATT AGER

Matt Ager creates sculptural works in which he plays with different materials and culturally loaded objects to question ideas of taste and identity. Selecting a combination of found and bought items, he creates facsimiles, hybrids and replicas of interior domestic objects such as work surfaces, shelving and fake fruit. With materials often masquerading as another and through his process of reinvention, Matt asks the viewer to consider the fundamental question of what makes an object – or a collage of objects – a sculpture. Often positioned in unusual places by standard

convention, his works call out the observers' prejudices about taste and ironically hold their values judgments to account.

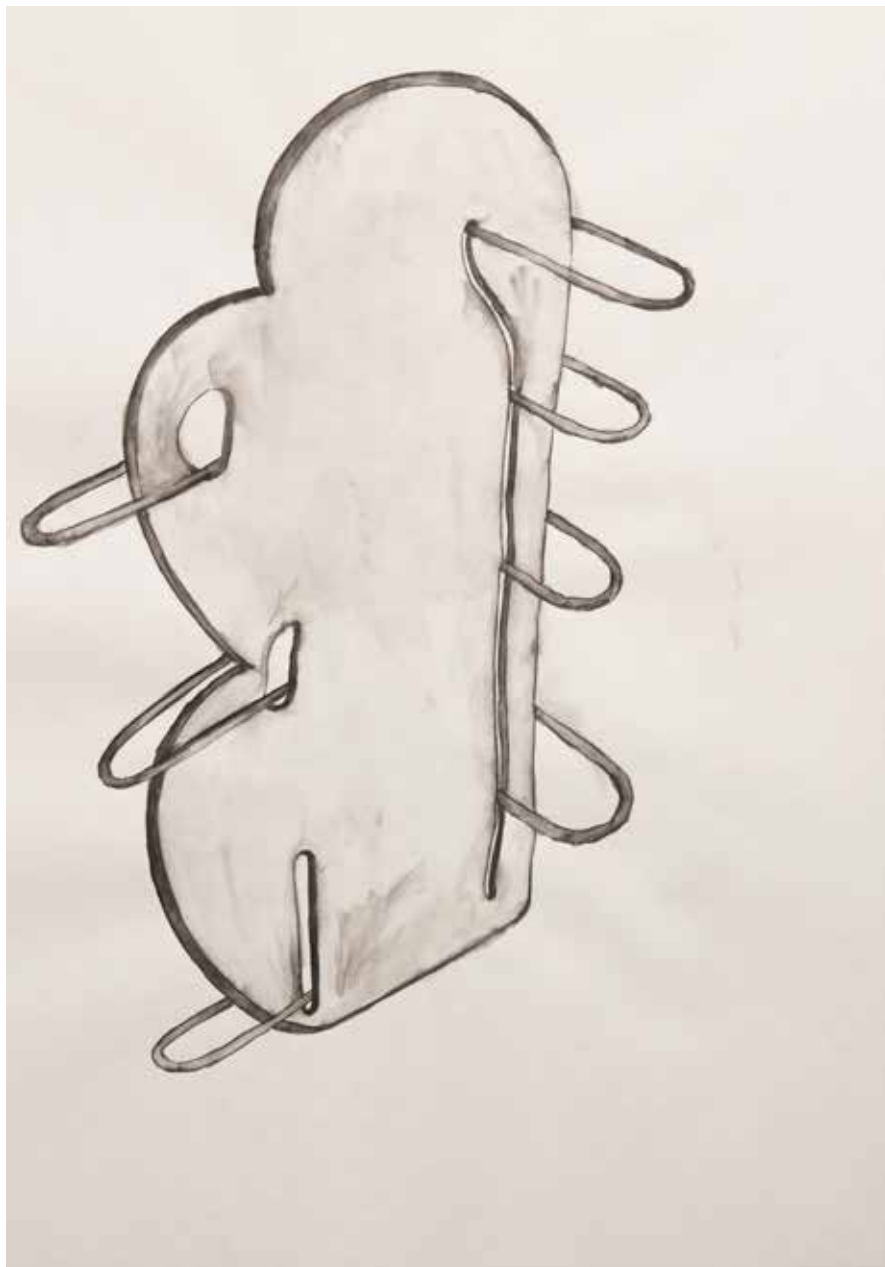
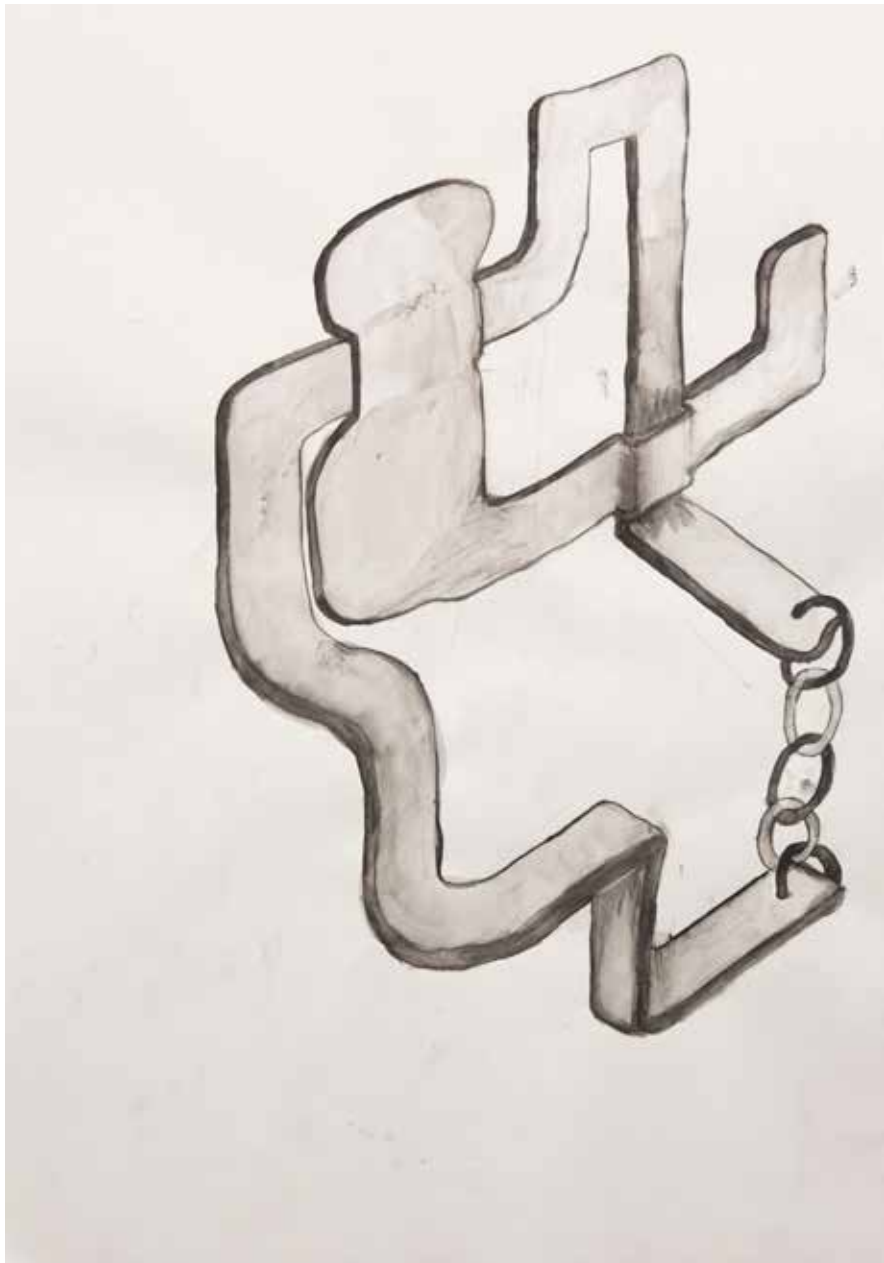
Matt Ager (b. 1985) graduated from the Royal Academy Schools, London in 2015 and holds a BA in Sculpture from Camberwell College of Art, London (2008). Recent exhibitions include: Cass Sculpture Foundation, UK (2017); Studio Leigh, London (2016); White Cube, London (2013). In 2015 he has undertaken the Lokaal 01 Residency, Antwerp and the Yaddo Residency.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Zebedee Armstrong.*
Which work of art you wished you owned? *Blinky Palermo's "Untitled (Totem)", 1964-1967.*
What is the most indispensable item in your studio? *The window.*
Describe your studio in three words: *Dusty, scruffy, complex.*
Do you collect anything? *Baggage.*
What kind of music do you listen to while you work? *Afro beat, ambient and jazz.*



BLEND, 2019
PLASTER POLYMER AND DOWEL
45 X 20 X 15 CM
£3,000



UNTITLED 8, 2018
PENCIL ON PAPER
59 X 42 CM
£500

UNTITLED 10, 2018
PENCIL ON PAPER
59 X 42 CM
£500

MAX WADE

Max Wade's abstract paintings emerge from a long creative process where drawings of everyday objects and scenes morph and transform into multiple layers of colours. Scaled up, simplified, processed and adapted, these drawings are reduced to their critical forms and transformed into something new. Negative space is reversed and becomes positive, it is coated with hues and it asserts its own presence. His practice of abstraction produces scenes whose near-recognisability starts an imaginative dialogue with the viewer, suggesting the memory of some half-forgotten places or

experiences — traces of something tangible remain as tantalising footholds or prompts.

Max Wade (b. 1985) studied Fine Art Painting at Brighton University. Recent solo exhibitions of his work were held at: Cob Gallery, London (2019); Roz Barr Gallery, London (2016); The Annexe, London (2015) and future solo exhibition at Sid Motion gallery in September 2019. Residences include Artist's workshop & Exchange, Muscat, Oman (2013) and Sofia, Bulgaria (2003).

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *William de Kooning.*
Which work of art you wished you owned? *'Piano Lesson' by Henri Matisse.*
What is the most indispensable item in your studio? *My sketchbooks.*
Describe your studio in three words: *Hot, airless, exciting.*
Do you collect anything? *I collect everything.*
What kind of music do you listen to while you work? *Philip Glass, Steve Riech, Alice Coltrane, Henryk Goreki, Nigerian psych from the 70's, William Basinski, Talking Heads.*



UNTITLED, 2019
OIL ON CANVAS
150 X 110 CM
£4,345



UNTITLED, 2019
OIL ON PANEL
45 X 60 CM
£2,640

UNTITLED, 2019
OIL ON PANEL
40 X 40 CM
£1,980

May Hands creates sculptural paintings and installations using collected organic materials and discarded synthetic objects from her daily life, digesting and responding to her immediate environment. At the core of her practice is an engagement with the rituals and trends of consumer consumption, along with observing the transitioning of natural cycles, such as the seasons. She places importance on capturing the essence and sensuality of her surroundings, not just through the material objects she finds, but also through reflection upon the moment and its specific situation.

There is an economy to her work that is deeply informed by seeking to minimise consumption and waste, through re-use and recycling in both her life and practice. Reflecting upon qualities

of the things that we consume, such as their design and utility, set against aspects of the natural and wild opens up questions of how society constructs and articulates value and desire. She aims to imbue in her work a sense of fragility, tactility, awareness and sustainability.

May Hands (b. 1990) graduated from Camberwell College of Arts (UAL), London, 2013 and is currently undertaking a MFA in Fine Art at Goldsmiths, London. Her work was recently exhibited at: Supplement, London (2018); BACO, Bergamo (2015); T293, Rome (2015). In 2018 she was artist in residence at Bosse and Baum, London.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *There are many artistic people who I admire, there isn't just one. To name just a few: Agnes Martin, Henri Matisse, Alexandra Bircken, Howard Hodgkin, Sarah Sze, and Joan Jonas.*

Which work of art you wished you owned? *I could happily live with a painting by Howard Hodgkin.*

What is the most indispensable item in your studio? *I keep a folder that I call 'Fragments', which contains all my recent finds and things that might be used in artworks I am working on at that time.*

Describe your studio in three words: *Textured, experimental and abundant.*

Do you collect anything? *I collect many things; my practice relies on a constant supply of found materials and leftovers e.g. perfume cards, sugar packets, shopping lists, fruit net bags, napkins, ribbons, ropes, magazine adverts, flowers, seeds, onion skins and shopping bags.*

What kind of music do you listen to while you work? *I don't always listen to music as I make, sometimes I prefer silence, a podcast or even talking to myself. Albums I have been listening to recently in the studio include: 'Music For Airports' by Brian Eno, 'Post' by Bjork and '20th Century Women (Original Motion Picture Soundtrack)'.*



WAVES 1, 2017
WOODEN STRETCHER,
SHOP AWNING CANVAS AND SCRIM
60 X 45 CM
£1,700



CHOCOLATE BOX (DREAM), 2018
WOODEN STRETCHER, COTTON CANVAS,
AND ASSORTED RIBBONS
40 X 30 CM
£1,200

BUY ME AND BECOME ME, 2019
WOODEN STRETCHER, COTTON CANVAS,
AND ASSORTED RIBBONS
40 X 30 CM
£1,200

REBECCA ACKROYD

Rebecca Ackroyd's artistic practice combines sculpture and installations with drawing. Playing between abstraction and figuration, her work often takes shape in larger than life sculptures, pushing and reimagining the human body in a way that confronts the viewer with its stark rawness.

The metaphoric association between body and building is a recurring motif in her practice: pipes become limbs, vents become orifices, and frames become rib cages. Through shifting scales and moods — from the arrestingly bold and absurd to the subtle and intimate — her

work pursues a feminist exploration of the psychology of space and the ownership of bodies.

Rebecca Ackroyd (b. 1987) graduated from the Royal Academy Schools, London, in 2015 after completing her BA in Fine Art at Byam Shaw School of Art, London, in 2010. Recent solo exhibitions were held at: Peres Projects, Berlin (2018); Zabłudowicz Collection, London (2017); Hunter/Wakefield, London (2015); Kinman Gallery (2014). In 2013, her work was selected as one of the Bloomberg New Contemporaries.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Agnes Martin.*

Which work of art you wished you owned?

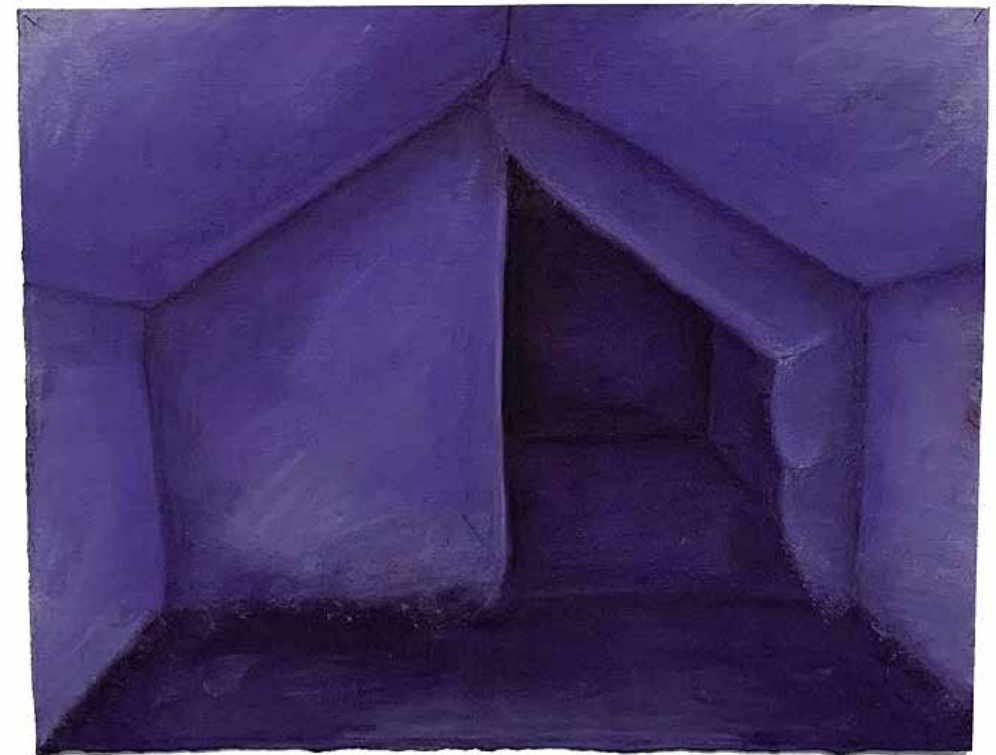
"Summer Days" (1936) by Georgia O'Keeffe.

What is the most indispensable item in your studio? *My coffee maker.*

Describe your studio in three words: *Full, filthy, chaotic.*

Do you collect anything? *No.*

What kind of music do you listen to while you work? *It varies wildly depending on my mood, could be anything from Black Sabbath to Robyn.*



BETWEEN US, 2018
SOFT PASTEL ON PAPER
20 X 30 CM
£2,200

SARAH MAPLE

Sarah Maple is an outspoken visual artist known for her bold, witty, and occasionally controversial practice. She works in a wide variety of media (including painting, photography, sculpture, collage, and video) that challenge notions of identity, religion, feminism, violence, freedom of expression and the status quo. Much of Maple's inspiration originates from her mixed religious and cultural upbringing and she often employs self-portraiture, alongside her guerrilla-style performances, as a vehicle for her narrative. Her recent practice has focused on the disturbing parallels between the political climate in the US and the UK looking at themes of fear,

division, toxic masculinity, and xenophobia. Sarah often references the work of Sarah Lucas in her own, sharing the YBA sharp humour and satirical eye.

Sarah Maple (b. 1985) graduated with a BA in Fine Art from Kingston University, London, in 2007. Recent solo exhibitions were held at: The Untitled Space, New York (2019); KochxBos Gallery, Amsterdam (2017); The Cob Gallery, London (2015). She has been awarded the New Sensation Art Prize in 2007 and was recently commissioned new work by The Baltic, New Art Exchange and Sky Arts.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? ? I know I'm not meant to say this but... I do love Banksy.

Which work of art you wished you owned? 'I would love to wake up to 'Almond Blossom' by Van Gogh everyday.

What is the most indispensable item in your studio? Definitely the kettle!

Describe your studio in three words: Me, myself, I.
Do you collect anything? Cats.

What kind of music do you listen to while you work? Last year I made playlist which happened to have 'It Was A Good Day' by Ice Cube as the first track, so now it's become my morning mantra!



WOMEN ARTISTS DO NOT EXIST, 2019
GLOSS PAINT ON BOARD, TAPE
84.1 X 59.4 CM
£2,650

SCARLETT BOWMAN

Scarlett Bowman is a mixed-media artist who creates abstract sculpture and reliefs and whose work addresses material culture and modern craft. Her approach is directed through craft and industry where she takes mundane, everyday and found materials and re-contextualises them to remove their intended use, instead creating a new, tactile and aesthetic appeal. Their once utilitarian then value gives way to a more symbolic one, inviting us to think about the complex process involved in taking a raw material to its final form. Accidental shapes and forms are created before being embedded to the surface, enabling multiple references to be weaved into a single narrative. Scarlett is inspired in her practice by the Italian Arte Povera movement and places

collage and assemblage at the core of her practice, techniques that acts as a metaphor for recording information about materials, space and time.

Scarlett Bowman (b. 1985) completed a BA in Classics at Newcastle University before undertaking an MA in Fine Art at Chelsea College of Art, London, in 2014. Her work was recently exhibited at: the Koppel Project, London (2019); Saatchi Gallery, London (2018); Fold Gallery, London (2016); Balzer Projects, Basel (2015); Soho Revue, London (2015). In 2016 she was shortlisted for the Bloomberg New Contemporaries. She completed a residency at The Villa Lena Foundation, 2018.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? Robert Rauschenberg.
Which work of art you wished you owned? Any of Rauschenberg's 'Combine paintings'.
What is the most indispensable item in your studio? My antique plan chest.
Describe your studio in three words: Bright, Dishevelled, Comforting.
Do you collect anything? Yes everything! Stuff. I'm a compulsive hoarder.
What kind of music do you listen to while you work? Literally everything from Classical to French Jazz to Hip Hop and everything in between.



LOOSE ENDS, 2019
 COMPOSITE, MIXED MEDIA
 42 X 32 CM
£2,400

CANDY, 2019
 ACRYLIC ON CANVAS
 50.5 X 40.5 CM
£1,600



SEBASTIAN JEFFORD

Sebastian Jefford works in sculpture, drawing and digital platforms. He focuses primarily on the question of what an image might be - how they are seemingly light, throwaway and innocuous but at the same time potentially heavy, toxic and insidious.

His practice considers how histories are built into time, and events are stretched, compressed, and snubbed to fit the needs of the day, in a world that composes and

recomposes itself constantly in an endless process of dissatisfaction.

Sebastian Jefford (b. 1990) graduated from the Royal Academy Schools, London in 2017. Recent exhibitions were held at: Gianni Manhattan Vienna (2018); V22 Young London, London (2018); CASS Sculpture Foundation, UK (2017). In 2016 he was selected as one of the Bloomberg New Contemporaries.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Robert Wyatt.*

Which work of art you wished you owned? *George Scharf's "Duria Antiquior".*

What is the most indispensable item in your studio? *Classic pen and paper.*

Describe your studio in three words: *My special place.*

Do you collect anything? *I often decide to start collecting particular artist's books, buy one, and then forget about it.*

What kind of music do you listen to while you work? *I like the NTS radio shows 'Fervent Moon' and 'Nosedrip'.*



SHRILL, 2019
Pu foam, plastic snaps, acrylic, mdf
83.8 X 55.9 CM
£3,500

TOM POPE

Tom Pope's practice encompasses performance, photography and film. He is interested in working with performed photography where the act of creating a photograph or film is transformed into a performative event. In these instances he works in public spaces, often enacting playful or irrational actions and ungraspable experiments, and inviting the public to become participants in his works. Tom's works explore the notion of time and travel, and are frequently playful and tongue-in-cheek.

Tom Pope (b. 1986) studied Photography in the Arts at Swansea Metropolitan University in 2008, and received his MA in Photography from the Royal College of Art, London, in 2011. Recent exhibitions of his work were held at: One Square Club, Frieze LA (2019); Gazelli Art House, London (2016); ArtLacuna, London (2016). He was the recipient of a Deutsche Bank Award in 2011. His work is in the collection of the National Museum of Wales and National Portrait Gallery, London.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Yves Klein, his serious yet playful approach to art is unparalleled.*

Which work of art you wished you owned?

"Untitled Blue Monochrome (IKB 79)", 1959 by Yves Klein.

What is the most indispensable item in your studio? *Water Pistol.*

Describe your studio in three words: *Super fun playground.*

Do you collect anything? *Games and toys, the more obscure the better.*

What kind of music do you listen to while you work? *Mostly contemporary jazz, punk and BBC6 Music.*



MASK OF MASCULINITY, 2019
CYNOTYPE PRINT
30 X 25 CM | EDITION OF 5 + 2APs
£800

WHITENING, 2018
CYNOTYPE PRINT
40 X 30 CM | EDITION OF 5 + 2APs
£800



VIVIEN ZHANG

Vivien Zhang's work reflects disjunctions one experiences as a third-culture citizen and as a digital native. Her paintings present a cultural and geographical fluidity that interrogates the palimpsest nature of contemporary culture and the challenges of constructing contemporary identities. Zhang collates motifs and manifest them in various combinations in her paintings. Some examples include the mathematical shape Gömböc, spiral Baroque pillars, and 20th century world map projections. In the space of her paintings, the motifs collide and generate 'alternative landscapes' for an imagined new generation of third-culture inhabitants.

Alternating layers and motifs in Zhang's work often follow personal algorithms. They

simulate digital layers and user interface designs, making apparent the increasingly fragmented ways in which we relate to reach other and consume visual information today.

Vivien Zhang (b. 1990) received her MA in Painting from the Royal College of Art, London, and BA from the Slade School of Fine Art, London. She was named on the Forbes 30 Under 30 2017 Asia list, and won the Abbey Award 2016–17 at the British School of Rome and the Chadwell Award 2014–15. Zhang's work was recently exhibited at: Long March Space, Beijing (2018); PLUS-ONE Gallery, Antwerp (2018); House of Egnor, Berlin (2018).

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *At the moment Charline von Heyl. Previously, it has also been Allan McCollum, Julie Mehretu, and Martin Kippenberger...*

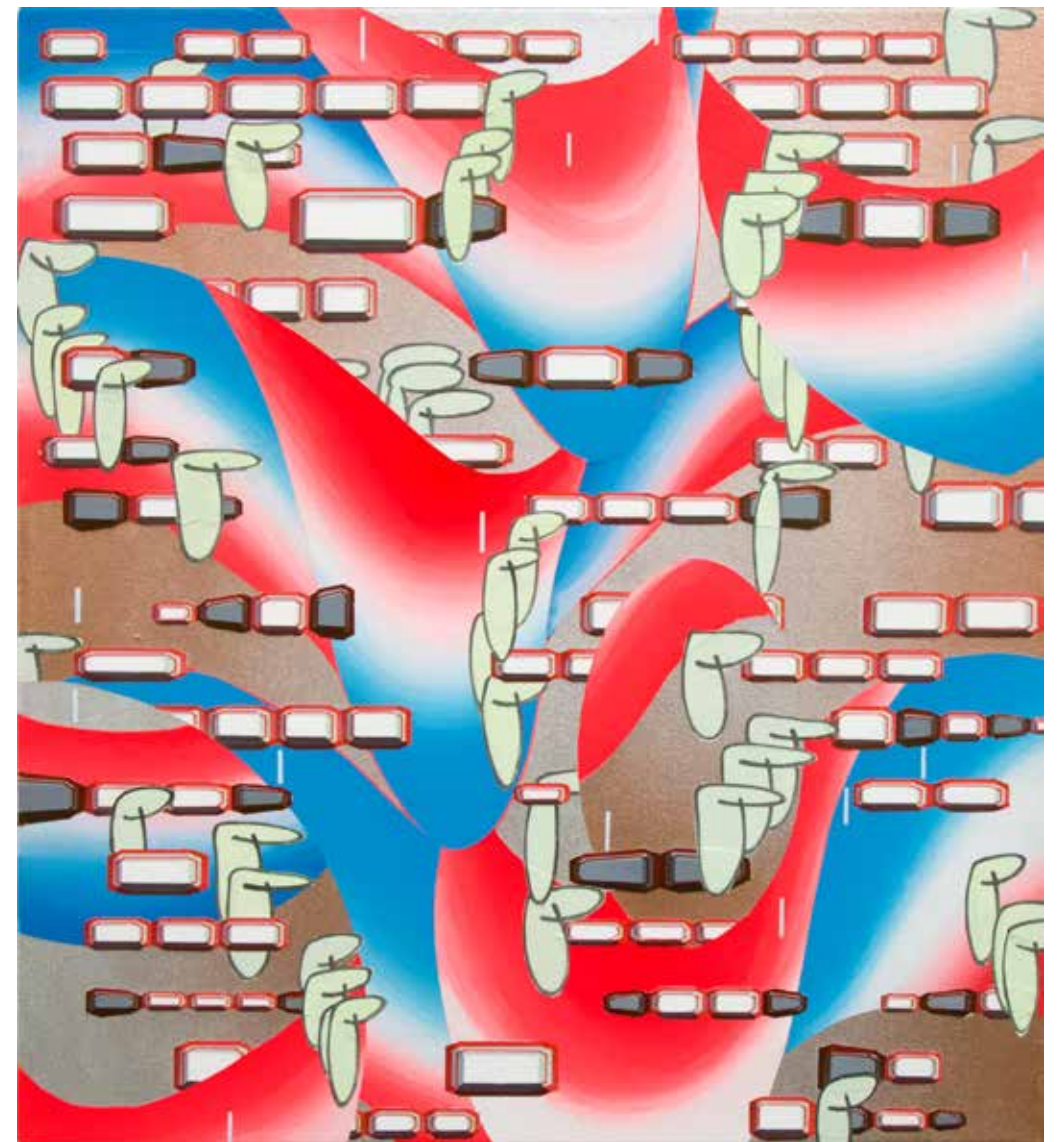
Which work of art you wished you owned? *A Christo and Jeanne-Claude. They're heroes too. But you can't really own their work.*

What is the most indispensable item in your studio? *Nitrile gloves.*

Describe your studio in three words: *Zoning-much-needed.*

Do you collect anything? *Motifs from very different contexts. And discarded gloves on the street – I've been taking pictures of them for 4 years now.*

What kind of music do you listen to while you work? *Crime podcasts.*



HUNG PLATFORMS (TAGS), 2019
ACRYLIC, OIL, AND SPRAY PAINT ON CANVAS
50.8 X 45.7 CM
£5,770

YONATAN VINITSKY

Yonatan Vinitsky works across painting, photography, and sculpture, both in the production of exhibitions and books. His practice is rooted in the reproduction of found objects of every kind, which become transformed through an analysis of the specificity of materials and techniques that made them - exploring issues of editing, reproduction and re-enactment as creative methods of communication. Vinitsky's work questions the notion of scale and position of a work in the space, alongside its relation with other works and the viewer. Collaboration and creative interventions as alternative methods to explore art history and various artistic legacies has been the core of his practice in recent years.

Yonatan Vinitsky (b. 1980) is a graduate of Goldsmiths College, London, (2006), and holds

a Masters degree in Sculpture from the Royal College, London (2009). Recent exhibitions of his works were held at: Solid View, London and onestar press, Paris (2019); South London Gallery, London (2018); Les Bains-Douches, Alençon (2018); Workplace Gateshead, UK (2017); Braverman Gallery, Tel Aviv (2016); Frutta Gallery, Rome (2015); Limoncello, London (2014). In 2013-2014 he undertook the Pavilion Residency at the Palais de Tokyo, France, where he then exhibited his work. Recent publication includes: REAL LIFE (onestar press, 2019), The Middle of the World (Empire Books, 2017) and 'WIND - Five Variations on a Theme' (Public School Editions & The Estate of Matt Montini, 2015). His upcoming solo show 'The Cosmos' will open in January 2020 at Tel Aviv Museum of Art, Tel Aviv.

PLATFORM FOUNDATION ASKS

Who is your artistic hero? *Gio Ponti and Dorothea Rockburne.*

Which work of art you wished you owned? *"Saint Francis in Meditation" (1635-9) by Francisco de Zurbarán, but I am happy it's in The National Gallery in London so everyone can see it.*

What is the most indispensable item in your studio? *Tesa yellow masking tape.*

Describe your studio in three words: *Carefully orchestrated mess.*

Do you collect anything? *Too much.*

What kind of music do you listen to while you work? *I am usually listening to the same song in repeat, changing it every few days. But I can't tell you which one :-).*



EXIT DICTIONARY CLAUSE LIMPID, 2017-19
FOUR LAYERS OF PLEXIGLASS SHEETS WITH
BACK-PAINTED ACRYLIC PAINT, ASSORTED
STICKERS, MECHANICAL PENCIL,
COLOURED PENCILS, PENS, COPPER AND
ALUMINUM SELF-ADHESIVE TAPE, CANDLE WAX,
LAMINATED PRINTED LABELS, BESPOKE FRAME,
ENGRAVED PLASTIC PLAQUE
50 X 37.5 X 6 CM
£3,500

BURDEN OBLIQUE CAPITAL NOON, 2017-19
FOUR LAYERS OF PLEXIGLASS SHEETS WITH
BACK-PAINTED ACRYLIC PAINT, ASSORTED
STICKERS, MECHANICAL PENCIL,
COLOURED PENCILS, PENS, COPPER AND
ALUMINUM SELF-ADHESIVE TAPE, CANDLE WAX,
BESPOKE FRAME, ENGRAVED PLASTIC PLAQUE
50 X 37.5 X 6 CM
£3,500



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Generation Y

